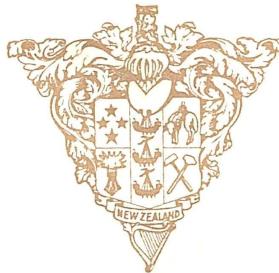


National Orchestra

OF THE
NEW ZEALAND
BROADCASTING SERVICE



ORCHESTRAL CONCERT

CIVIC THEATRE, CHRISTCHURCH

THURSDAY, APRIL 13, 1961, AT 8 P.M.

One Shilling



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Gesellschaft

KIM

BORG



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The New Zealand Broadcasting Service

presents

THE NATIONAL ORCHESTRA

Leader: Vincent Aspey, M.B.E.

Conductor: JOHN HOPKINS

Soloist: PETER GLEN

CHRISTCHURCH CIVIC THEATRE

THURSDAY, APRIL 13, 1961, AT 8 P.M.

1st Subscription Concert

15th Season

PERSONNEL OF THE ORCHESTRA

Conductor: John Hopkins

Leader: Vincent Aspey, M.B.E.

1st VIOLINS

Vincent Aspey, M.B.E.
Eric Lawson
Gordon English
Clare Galambos
Ritchie Hanna
Wilfred Jones
Stanislaw Kowarski
Francis Rosner
Erika Schorss
Margaret Sicely
Reginald Suttonn
Ethel Wallace

2nd VIOLINS

Alex Lindsay, M.B.E.
Haydn Murray
Bonny Billing
Loretto Cunningham
Colleen Doran
Leif Hansen
Elsa Jensen
Laurel Perkins
Audrey Whittington
Marion Williams

VIOLAS

William McLean
Glynne Adams
Georgia Bamford
Henry Engel
Iwan Fedoroff
Carol McKenzie
Ngaio Parsons
Anthony Watson

V. CELLOS

Farquhar Wilkinson
John Hyatt
Hilda Lange
Peter Langer
Valmai Moffett
Claude Tanner

C. BASS

John McNeilly
Harry Botham
William Barsby
Johan van Gellekom
Vladimir Latyschew
Adrian de Ruiter

FLUTES

James Hopkinson
Cyril Ainsworth
Jack Harvie

PICCOLO

Jack Harvie

OBOS

Guy Henderson
Ngaire Stead
Norman Booth

COR ANGLAIS

Norman Booth

CLARINETS

Frank Gurr
Alan Gold
Ronald Weatherburn

E FLAT CLARINET

Alan Gold

BASS CLARINET

Ronald Weatherburn

BASSOONS

Robert Girvan
Peter Musson
George Booth

CONTRA BASSOON

George Booth

HORNS

Peter Glen
Raymond Few
Guy Gibbs
Robert Burch

TRUMPETS

Vladimir Gerasimuck
Michael Gibbs
Gordon Webb

TROMBONES

John McIvor
Tom Shanahan
Neil Dixon

TUBA

Maurice Connors

TIMPANI

Hendrik Stigter

PERCUSSION

Edward Andrews
Norman Gadd

CELESTE

Laurel Perkins

HARP

Leslie Comer

PIANO

Loretto Cunningham

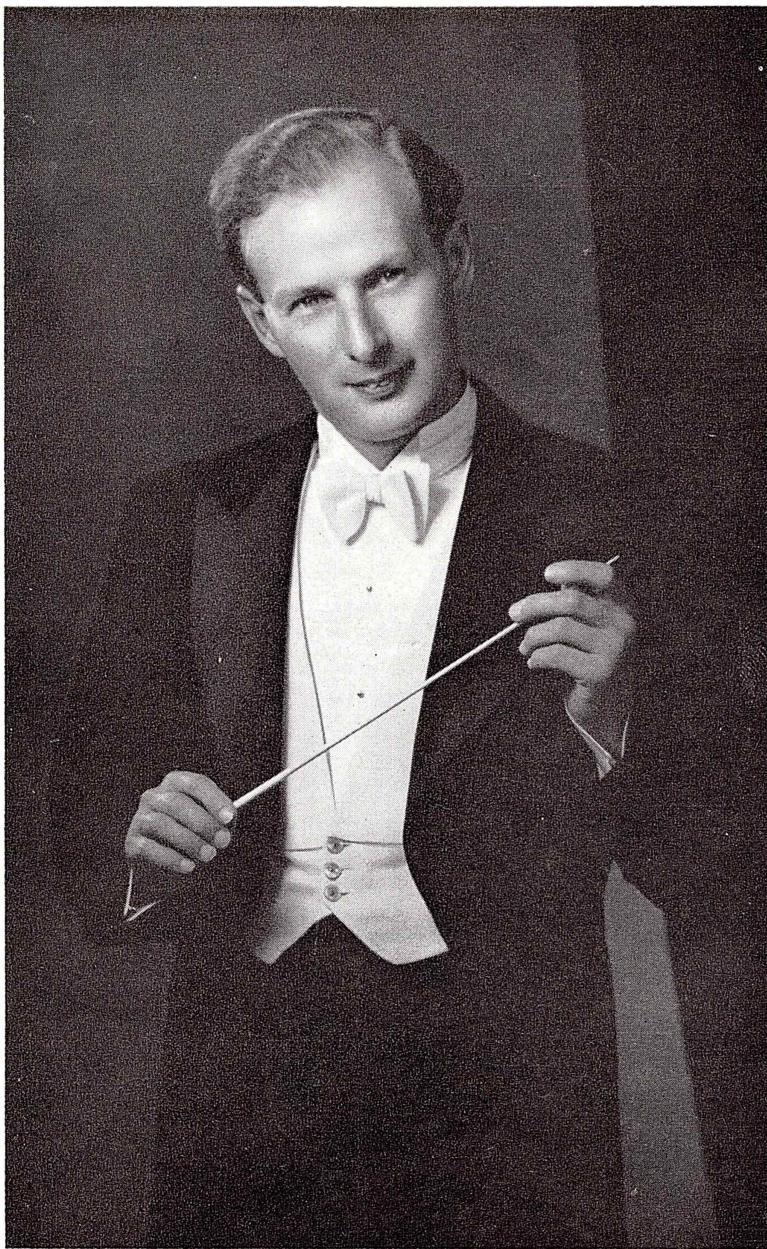
LIBRARIAN

Henry Engel

Concert Manager: M. J. Glubb

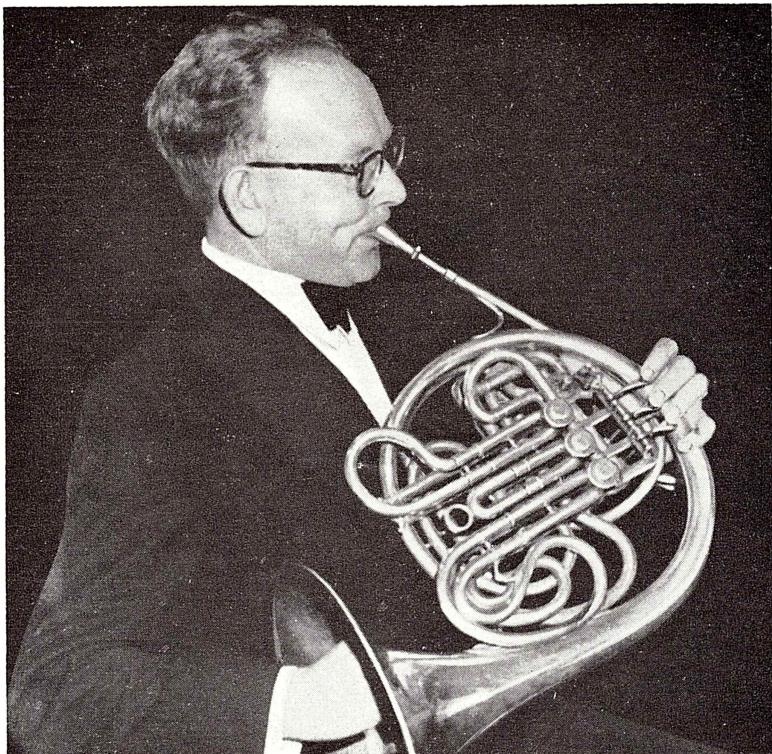
Assistant Concert Manager: P. G. Parker

Musical Assistant to Conductor: A. D. Heenan



Spencer Digby Studio.

JOHN HOPKINS



PETER GLEN has been with the National Orchestra from its earliest days. At its inception in 1946 he was appointed principal horn-player — a position he has held ever since. He received his early musical education from his father and spent five years in the R.N.Z.A.F. central band.

PROGRAMME

OVERTURE: SCAPINO - - - - Walton

SYMPHONY No. 31 IN D - - - - Mozart

Allegro assai

Andantino

Allegro

SCHERZO CAPRICCIOSO - - - - Dvorak

I n t e r v a l

HORN CONCERTO No. 1 IN E FLAT - Richard Strauss

Allegro

Andante

Allegro-Rondo

Soloist: PETER GLEN

PICTURES AT AN EXHIBITION - Mussorgsky-Ravel



MUSICAL



MONTAGE

Programme Notes

Overture: SCAPINO - - - - - William Walton

This work, by one of England's leading contemporary composers, is described by Walton as "a comedy overture, after an etching from Callot's Balli Sfessiana, 1622." Like Mussorgsky's Pictures at an Exhibition, it attempts to convey in sound an artist's representation. This picture of Callot's showed Scapino, a stage clown, standing in a pose, on his face a mask through which two eyes glittered maliciously, his tongue impudently poking out, his hand on his broadsword, and two feathers stuck vertically in his felt hat.

The perky character of the clown is piquantly reflected in the music which Walton wrote in 1940, while serving in the army, and dedicated to the Chicago Symphony Orchestra.

L.C.M.S.

SYMPHONY No. 31 IN D, K.297 ("PARIS") - - Mozart

Allegro assai
Andantino
Allegro

In 1778, the 22-year-old Mozart visited Paris. His sojourn there was not a happy one. He had to adapt himself to an unfamiliar musical environment. His mother, who had accompanied him on the journey, fell ill and died. Yet, in the music he wrote for Paris there is no sign of Mozart's distress.

Symphony No. 31 in D introduced Mozart to the Paris musical world. Mozart was anxious to score a success and exploited all the resources of the large and highly reputed Paris Orchestra. This ensemble was famed for its wind section. For the first time, therefore, we find Mozart writing both for oboes and clarinets as well as using trumpets and drums.

In the energetic first chords of the symphony he also gave the players the opportunity to demonstrate the brilliant string attack for which the orchestra was well known.

Harmonically and thematically, the texture of this symphony is simple. Yet the general effect is much more mature than that of anything Mozart had hitherto written. The second movement is a lovely cantilena continued through various instruments. The last movement, a spirited one, introduces polyphonic ideas which forecast the ultimate perfection of the finale of the Jupiter Symphony to be written ten years later.

SCHERZO CAPRICCIOSO, Op. 66 - - Dvorak

Although Dvorak died 50 years ago, his music, apart from the New World Symphony, a Humoresque and certain vocal works, is only now coming to be known as it deserves. A native of Bohemia, Dvorak rose from poverty to be one of his country's foremost musicians. His compositions attract because of their wealth of melody, the rich colouring of their orchestration, and the lilt of their rhythms, whose basis is found so often in the lively dances of his country.

This Scherzo Capriccioso was written in 1863, at the age of 22. Its title implies a light-hearted, bustling piece, informal and lively in style.

Interval

HORN CONCERTO No. 1 IN E FLAT, Op. 11

Richard Strauss

Allegro

Andante

Allegro-Rondo

Richard Strauss seemed to delight in writing for wind instruments. Four of his five concertos, for instance, are for wind players. The horn had an especial attraction for him in that his father was a famous horn player who had played under Wagner. This first horn concerto is dedicated to his father.

Strauss therefore writes sympathetically for the horn. The first movement of the concerto introduces the soloist, after a chord for the full orchestra, in a simple typical horn theme based on the common chord. Following the orchestra again, the soloist has a more lyrical theme and the movement alternates between the lyric and more rhythmic passages. The three movements are linked by an accompanying figure which comes from the first movement. After an orchestral crescendo at the beginning of the third movement, the horn takes over to show its paces. In fact, the orchestral part, important as it is, becomes in large measure a frame for the particular beauty of the solo instrument, which Strauss reveals in its various aspects.

O.J.

PICTURES AT AN EXHIBITION

Mussorgsky

Orch. Ravel

Promenade—Gnomus.

Promenade—The Old Castle.

Promenade—Tuilleries (Children quarrelling at play).

Bydlo (Polish ox-wagon).

Promenade—Ballet of Chickens in the shells.

Two Jews, rich and poor.

The Market of Limoges.

The Catacombs.

The Hut on Fowls' Legs (Baba-Yaga).

The Great Gate of Kiev.

Several beautiful friendships illuminated like so many beacons of salvation the oppressive darkness which enveloped Modest Mussorgsky's life. The friendly circle of the so-called "Mighty Five", a group of Russian composers—founders of modern Russian music—meant much in the life and work of this unfortunate man and great artist. Mussorgsky's queer, gloomy and violent spirit longed for human companionship and understanding and also for an opportunity of putting his art in the service of mankind. Whenever he met a kindred soul, a lasting friendship followed. Viktor Alexandrovitch Hartmann, an architect-painter, was such a friend. Hartmann, like Mussorgsky, was long to obtain public recognition, his frail health suffered in the process, and premature death—at the age of 33—brought to an end his plans for the creation of a new Russian style in representational arts. Hartmann's friends arranged for a posthumous exhibition of his works in Moscow and this stimulated Mussorgsky to create a daring musical monument, *The Pictures at Hartmann's Exhibition*, a piano cycle.

Mussorgsky began to work on the cycle in the summer of 1874. In a letter to Stasov he wrote: "Hartmann boils like Boris did. Sounds and thoughts fill the air . . . I gulp them and overeat myself and am hardly able to jot them down on paper." That was Mussorgsky's style of creative work: no regularity, no method. Caught by an idea as if in a whirlpool, he made desperate efforts to master it, wasting, like Berlioz, his organism in the process. It was a creative mania. When the first fierce onslaught of inspiration subsided, his interest in the subject-matter usually weakened and a feeling of aversion to further technical elaboration set in instead.

The Pictures are an exception and the composition was completed chiefly because the composer, like a good pianist, had the facility of pianistic stylisation and had a flair for the truly effective piano sound.

When it was written the work remained practically unknown. It was not even performed during Mussorgsky's life and only Stasov, to whom it was dedicated, tried hard but in vain to rouse the interest of others. Its poetic power and originality eventually triumphed over the indifference of the musical world. Today, the Pictures belong to the repertory of leading pianists and their orchestral version by Maurice Ravel is regularly played by the great orchestras of the world.

The Pictures are a genuine artistic achievement. The main theme which connects individual numbers of the composition into a whole and from which all the other themes stem, is presented in the introduction to the cycle in the so-called Promenade. It begins with an unaccompanied melody with other voices joining in like in a multiple-voiced part song. Melody and harmony point to the prototype of Russian national music. Interesting melodic steps in fourth and seconds, changes of rhythm, elements of church modes are present. The opening Promenade recurs in variations throughout the entire work.

National ORCHESTRA

Presents

on

SATURDAY, APRIL 15

OVERTURE: A MIDSUMMER NIGHT'S DREAM

Mendelssohn

RHAPSODY FOR ALTO SOLO, MALE CHORUS AND

ORCHESTRA - - - - - Brahms

Soloist: HONOR McKELLAR and the CHRISTCHURCH

LIEDERTAFEL

Conductor: KEITH NEWSON

VARIATIONS (ENIGMA) - - - - Elgar

SYMPHONY No. 3 IN C - - - - Sibelius

BALLET SUITE: GAYANEH - - - Khachaturian

Conductor: JOHN HOPKINS

Leader: Vincent Aspey, M.B.E.

CIVIC THEATRE, CHRISTCHURCH, AT 8 P.M.

Bookings at the D.I.C.

Direction: N.Z.B.S.

THE NEW ZEALAND BROADCASTING SERVICE

PRESENTS TO CHRISTCHURCH



WILLIAM CLAUSON, international troubadour, balladeer guitarist, is paying a welcome return visit to New Zealand this year. He will appear in Christchurch on June 13 and in Timaru on June 15. Very popular with New Zealand audiences on his earlier visits, William Clauson scores a hit wherever he goes with his golden voice and joyous artistry. Last year the London Daily Telegraph said "Clauson has become so popular in

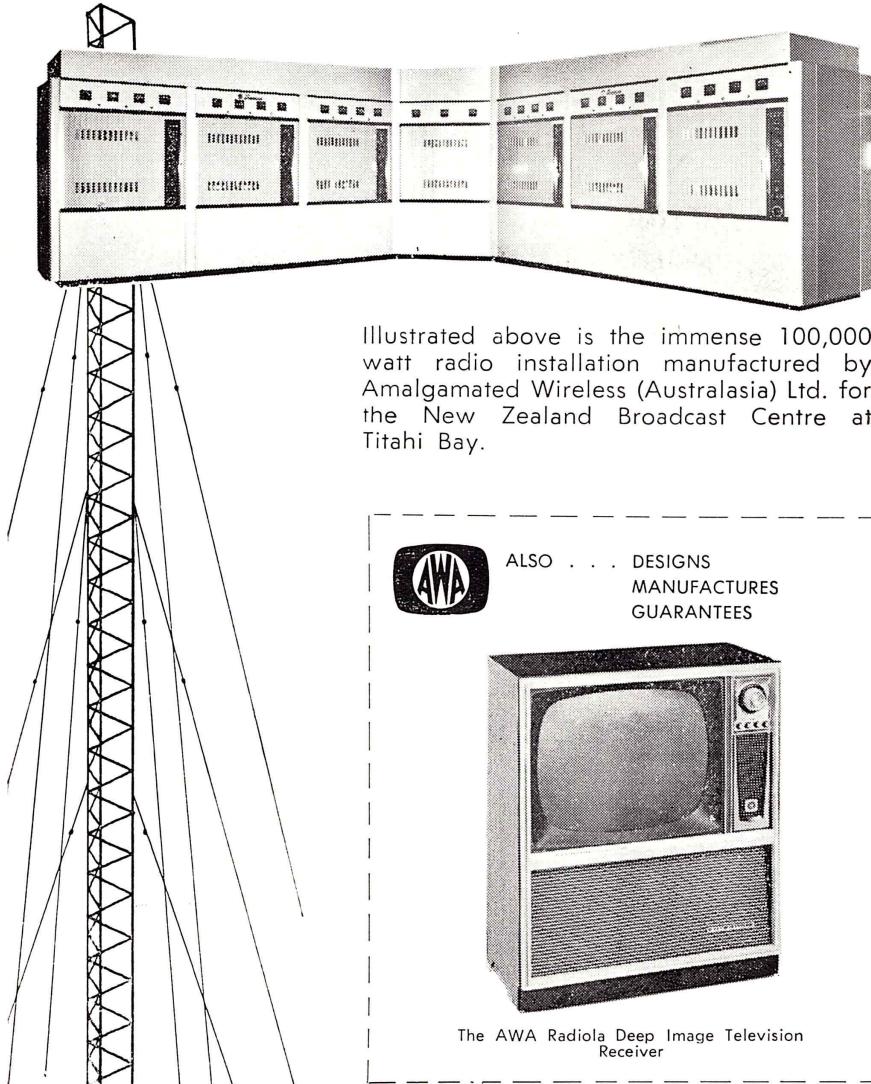
London that he filled the Festival Hall" and the New York Times reported "William Clauson held his audience spellbound". As the New Zealand Herald said, William Clauson is "an engaging, intimate and uproarious balladeer with a unique and magnetic flavour in his singing."

ABBEY SIMON, brilliant young American pianist, is paying his first visit to New Zealand this year. Trained at the Curtis Institute of Music at Philadelphia, he made his New York debut in 1948. Of his concert last year in Carnegie Hall, Musical America reported ". . . a piano recital that must be numbered among the highlights of the season . . . the pianist's masterly handling of the instrument, his superb rhythms, the discerning way he thumbed out the melody and kept it singing against a beautifully nuanced background added up to exceptional Chopin as well as piano playing . . . Mr. Simon revealed himself in his true stature as a virtuoso stemming from the great romantic 19th century tradition". Christchurch audiences will have the opportunity to hear Abbey Simon at a solo concert on July 1.





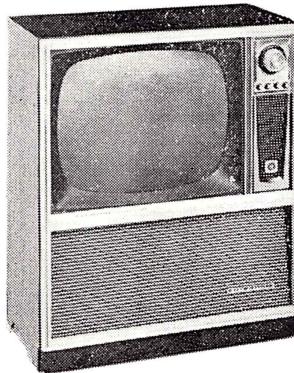
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